*sumption* IN PRIVATE DWELLINGS will constitute their grand field of profitable operations, and with all our hearts we will second their efforts in this direction; for that is the real goal of all our past exertions in this good cause. But to this anticipated and almost illimitable diffusion in private dwellings—from hall to kitchen, from kitchen to parlour, and from parlour to drawing-room and bed-chamber,—purity—extreme purity is absolutely essential. There can and will be no such diffusion without it, and hence the bringing of the price within reach of all classes in domestic life, will inevitably be accompanied by an increase, not by a deterioration, of purity. Moreover, the advancement of chemical economy is rendering this very purification itself a self-compensatory and profitable branch of the manufacture.

## ARCHITECTS' TROUBLES.

At the Whittington Club, in the Strand, on the 29th ult., Mr. Wightwick delivered a lecture on "Architectural Practice." We get the following outline from the *Weekly Gazette*, published by this society. The lecturer commenced by giving a metaphorical outline of a young architect's career, and then a more serious account of the duties of the practising architect. A house *may* be built without an architect; many complex and costly residences may be put up by the unprofessional, much to the profit of the mason and builders. But the use of an architect, in sober truth, is to do that *better* which may, it is admitted, be done well by the non-professional. He (the architect) will give not *more* decoration—perhaps less—but such as is fitting in degree, and appropriate in kind. He will convert neglected corners and accidental spaces into picturesque ornaments. He will not give you a mere pile of building, but a piece of art. The lecturer then illustrated the above by a dramatic dialogue, showing how, of all the fatiguing and nervous occupations, that of an architect is the most so—detailing the task of "making a specification"—how an architect's wife always knows by her husband's temper when it is "specification day" (!) — how the specification is finished at last, much to the joy of the poor architect; when suddenly the post brings a letter from Mr. Briggs (the party who is about investing his money in a new house) desiring that "further operations" may be suspended, as, in his "travels through the neighbouring counties, he has seen many newly-built mansions, and had the benefit of much good and friendly advice." Once again, however, upon Mr. Briggs's return, is a *new* plan determined upon, including a "brewhouse," a "bakehouse," a "laundry," and a "vaulted cellar,"—again is the "specification" completed, and again is Mr. Briggs (not *Mrs.* Briggs, of course) dissatisfied—again is the specification and estimated cost reduced, and *again* does Mr. B. think 2,800*l.* too much: *once* again is a still *more* moderate specification prepared, and *at last* is the house actually commenced—ground staked out, and foundations marked,—labourers, masons, and builders *actually* at work. During the operation of building, the following scene takes place, between Mrs. and Mr. B., and the architect.

*Mrs. B.* (viewing the progress of the building), "Ah, what's that?" "That, madam, is the balcony." "Balcony! balcony indeed! do you suppose I'm going to allow that thing before my bed-room window? Here, Briggs, Briggs, I say (Mr. Briggs was purposely looking at some other interesting process), look here,—what *is* that?"

"My dear, that of course is the balcony." "Well, well! I don't care; I shan't have it—it only shuts out the light from above, and obstructs the view from below; I *won't* allow it." And forthwith the "balcony" vanishes; the lady carries the day (as she ought), and this, with other numerous "alterations," renders the architect's miseries complete. In short, my advice to the young architect (the lecturer continued) is this: above all things, in designing a house, consult the cook, make the butler your friend, gallant it a little with the housekeeper, and a little more with the housemaid, make positive love to the lady's-maid, be deferential to the footman, be submissive to the boy, and make each believe that the whole house is built in subjection to the particular part of it in which each one is interested. Conciliate the servants' hall, and you have, as it were, the public press in your favour, by which the tyranny of the drawing-room will be unconsciously subdued. Neglect this policy, and chimneys will smoke, plate will tarnish, cobwebs will prevail, and preserves will grow mouldy.

We are disposed to hope that this outline does not give a correct general notion of the discourse.

## POPULAR ERROR AS TO THE NELSON COLUMN.

As the remarks you have already done me the favour to insert in your journal, on the subject of the relievos, may have been serviceable in promoting the appreciation of *bronze* for such uses, I now seek, through the same channel, to correct a widely-circulated error respecting the proportion of the column itself.

The opponents of a columnar monument, it may be recollected, urged the insecurity of Corinthian proportions; and, in a consequent report by Sir Richard Smirke and Mr. Walker the engineer, it was recommended that a considerable diminution in the proposed height of the work should be made. This recommendation was followed; but the impression that the clumsy expedient of chopping the required length off the shaft, and thereby violating the just proportion of the order, was adopted, is entirely without foundation,—though up to the present moment "going," as it is termed, "the round of the papers." Thus, the *Times* of Thursday last pronounces the "shaft too short for the pedestal, and the capital too heavy and massive for the shaft."

I have gone to the best source for my information, and find the height of the column as built, from the top of the pedestal to the top of the abacus, to be 101 feet 6 inches; the lower diameter 10½ feet, and the upper diameter 9 feet. On referring to "Taylor and Cresy's Rome," where the *Mars Ultor* example is carefully given, the height of the ancient example is 58 feet, and the upper diameter a fraction less than 5 feet 2 inches, and as these dimensions are in the exact ratio of 101 feet to 9 feet, it is evident the classic proportion has been strictly maintained.

The capital was very skilfully modelled by Mr. C. H. Smith (afterwards engaged on those of the Royal Exchange), whose ability is well known.

MODERATOR.

## A FOUNTAIN OF ERROR—BRISTOL.

A SHORT time ago, wandering in Bristol, we found ourselves accidentally in Somerset-square, a quiet locality close to Redcliffe Church, where we saw signs of unwonted activity that promised well: the old wall which had enclosed the central area was giving place to an iron railing, and preparations were making for an ornamental fountain, apparently of Gothic design, in the centre. They told us it was all being done at the expense of one spirited individual to whom many of the houses belonged, and we said, "Praise be to him: we will look how he gets on the next time we visit the ancient city." And so we did, and we cannot say how much we were annoyed by what we *did* see. The fountain is completed, and this is the shape it has taken: the basement is Gothic, with foliated panels; on this is a circular Italian peristyle of small columns, then a nondescript ornament from an indistinct recollection of that on the Tower of the Winds, and, crowning all, a curiously-postured figure of Neptune with a jet-pipe out of the top of his head, leading to the conclusion that he is hereafter to be afflicted with water on the brain.

When we say that this fountain is all of stone and upreare itself a considerable height, it will be seen that it must have cost a considerable sum of money, sufficient, under good direction, to have raised a creditable work of art; and all must grieve that a good and liberal intention has been so entirely thrown away. It is with this feeling and a desire to prevent similar waste elsewhere, and not with the view of causing annoyance to the proprietor, or raising a smile, that we mention the matter.

The figure of Neptune appears to have been copied from a large statue of the god near the Temple Church in Bristol, a public fountain, but apparently not now supplied with water. There are so few fountain-statues in our streets, or indeed statues of any kind, that we would suggest to the authorities the conservancy of this last-named Neptune. *Apropos* of running water, we noticed not far from the last named place, in Temple-street, a small stone inscribed "To the poor. Protect this pipe." We must suppose that it once gave forth water, but it is now dry as—our article some may perhaps say.

## ROMAN TESSELATED PAVEMENTS, ALDBOROUGH.

MR. H. ECKROYD SMITH, of York—an enterprising young publisher,—has just now issued three very excellent lithographs of pavements discovered (one of them, as it seems, chiefly through the instrumentality of the publisher) on the estate of Mr. Andrew Lawson, at Aldborough, the Roman Isu-Brigantum, in Yorkshire. No. I., one of the most perfect in Britain, consists of borders of *guilloches* and *frets*, with a double star on a white ground as a centre-piece. The third border from the outside, "unlike every other plain border known in this country," varies in its width on each side. On one side it is nine tesseræ in width, on the second seven, on the third five, and on the fourth three. Counting two parallel sides together, the numbers are equal, namely, twelve,—the nine ranging with the three, and the seven with the five.

In the pavement shown by Plate II., the centre has been occupied by an animal, presumed to be a lion reposing under a tree. Amongst the small cuts which fill the margins of the prints are shown two rooms of the hypocaust, and a circular-sided building immediately within the city wall, "in all probability one of the more recent Roman erections." The third plate shows four pavements. They are all very neatly drawn by Mr. W. Bowman, and lithographed by Mr. W. Monkhouse.

## DEFECT IN PATENT LAWS.

ALLOW me, as a very old subscriber, to call your attention to the law of patents and registration as now by law established: the costs of these processes quite precludes the poor man and mechanic exercising that gift and ability which the Almighty has given. I know of my own knowledge very many valuable designs and patents thrown on one side, because, as I observed, the projector of the invention is, from the exorbitant cost, entirely shut out. I trust, Sir, you will, in your invaluable publication, endeavour to call the attention of the proper authorities to the fact; and I mention it now because of the proposed industrial exhibition in 1851. From this the English *head* is mainly excluded by our patent laws. I will ask you who will put his mind to work when he is not paid for it? Let the law be the same as the law in France, the protection be estimated at a rental, and so long as the inventor, or his family, pay up that rental yearly, let the poor man have the advantage.—W. J. BRAY.

## SOHO PARK, BIRMINGHAM.

BOLTON and Watt made Soho Factory famous throughout Europe, and it was long a centre of enormous manufacturing industry. Its hammers are now nearly quiet; the stream has taken another channel. But the same place is now to offer a field for exertion to another kind of activity. Soho park, attached to the residence, has been laid out for building on, and, with proper management, can scarcely fail to be successful.

The park is about a mile and a half from the busy part of Birmingham, on the road to Wolverhampton, and will doubtless become the retreat of wise townsmen, studious of health and pleasure, from their place of business. It is a picturesque estate, with wood and water, and might be made one of the most beautiful places in England.

At Handsworth's Church, close by, there is a repetition, by Chantrey, of his well-known statue of Watt,—a monument, by Flaxman,—and one by Bailey.

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